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For Dwight's Journal of Music.

### ACOUSTIC ARCHITECTURE,

OR, THE CONSTRUCTION OF BUILDINGS WITH REFERENCE TO SOUND AND THE BEST MUSICAL EFFECT.

#### V.

Hitherto our attention has been directed mostly to the facts and principles which we conceived to be connected, more or less intimately, with the question at issue. We come now to the practical application of these facts and principles in the architecture of a building designed especially for musical effect.

Doubtless the conditions most favorable for the distinct perception and full appreciation of music are to be found in the free air, where the medium through which the sound passes is without admixture, and nothing interposes or bounds to alloy the purity of tone, to absorb, interrupt or dissipate the sonorous waves, or throw back upon the ear the disturbing influences of reflection or reverberation. There is no sublimer sound than the mingling of a thousand voices and instruments in an open field; so, on the surface of a lake, in a calm evening, music will seem to fill the air with a distinctness of utterance and melt upon the ear with a delicacy not elsewhere found. Handel knew this when he contrived his celebrated water music to gratify his sovereign, George I., whose anger he had incurred. But, in the nature of things, with a climate like ours, especially, it is rare that music can be thus worshipped at her own shrine. Moreover the

sensitiveness of many of the instruments which compose the orchestra, at the present day, forbids their ever being used, without injury, in the open air.

In the construction of a Concert Room, therefore, our efforts should be directed to overcome, as far as possible, the imperfections to which every musical performance is necessarily subjected when confined within the four walls of a building. Theoretically, could we secure the ready passage and equal diffusion of sound over the whole apartment, without the intervention of reverberation or disturbing echoes, we should have a perfect Music Room, in every part of which the auditor would hear with equal distinctness and accuracy. How to approximate to this is the problem that here demands our serious attention.

In the discussion of this question, we shall consider the subject with reference to the following particulars: viz., Position, Shape, Proportion, Size or Capacity, Nature of Materials and Mode of Construction for the walls and ceiling, Ventilation, Warming and Lighting, together with the details of the interior of the structure, so far as relates to the form and finish of its principal parts.

It seems almost superfluous, in this connection, to allude to the necessity of a retired position or other measures to exclude external sound, as an important requisite of a Concert Room. But these are points hitherto much neglected.

In every large city the multitudinous cries and sounds of busy life produce a constant discord, which the spirit of music seeks to avoid. Much of the difficulty and annoyance complained of in the old House of Commons buildings, resulted from this cause alone.

The SITE, therefore, of every building intended for musical purposes should be such as to exclude, as far as possible, all access to these external sounds, whether by direct communication or by conduction. If position alone will not secure this desideratum, much can be done, in aid of the object, by the proper construction of the building itself. It is advantageous, on this account, to have corridors extending completely round the room, thus cutting off all direct communication from without. Double walls and windows are also very efficacious in excluding noise. The number and position of the windows and doors is, likewise, important.

Attention to this particular is, also, necessary in the arrangement of the apertures for the admission of cold air from without for purposes

of ventilation, as well as in the methods adopted for the escape of vitiated air, the product of respiration and combustion. In no case should these openings communicate directly with a noisy street or vicinity. Dr. D. B. Reid suggests,\* when such connection is unavoidable, that all these openings be arranged in such a manner that while air is freely permitted to enter or to escape, the sound will have to be several times reflected in its passage, and thus be stifled or destroyed.

2. The proper FORM or SHAPE of a room intended for sound has been a subject of much dispute.

On this point, the evidence of the witnesses examined by the Committee of the House of Commons is at variance. But in the case of the apartments in the Commons Buildings, submitted to the judgment of so many eminent architects and scientific men, there were peculiar difficulties to be overcome, resulting from Parliamentary habits of debate. There, as in our own Legislative Halls, the members speak from their places, and the speaker is an ever varying object with reference to the audience. It was required, therefore, to produce a room from every point in which a speaker could be heard with equal facility as in all other parts. This it was that most seriously embarrassed the plans of all the architects summoned, and is sufficient to account for the great diversity of opinions expressed. In this form, indeed, it seems to us a problem incapable of being solved by any of the known principles of science. In a music room, fortunately, we have to deal with sounds which originate in but one portion of the apartment, and which are, therefore, far more within our control.

As to shape, the circular, the quadrangular, the oblong, have all found their advocates. The principal argument in favor of a circular form is drawn from the fact that all the ancient theatres, Greek and Roman, are so constructed; the conclusion being that, had not this been peculiarly favorable to hearing, it would not have been so generally adopted. But, however much the Greeks and Romans excelled in their dramatic representations and in the arts of eloquence and oratory, they knew little or nothing of music, as at present understood, and the use of the ancient theatre would ill comport with the requirements of a modern concert room. Both the player and the orator, in great part appealed to the eye in

\* Reid's Illustrations of Ventilation; Art., Communication of Sound.

aid of the intended effect, while the ear unaided takes cognizance of music. In a large concourse the circle, doubtless, combines more advantages for seeing than any other. But for distinct hearing the case is far different. For the reasons stated in a preceding chapter, such conformation in the walls of a building is especially liable to reverberation or the prolongation of the residuary sound, an effect which is fatal to distinct hearing and more than anything else perhaps mars the excellence of a musical performance. On the same principle we must reject the semi-circle, the oval, ellipse, and all other modifications of the circular form. So, also, should arched ceilings, rounded corners, domes, concavities and all curvilinear forms, in whatever part of the room, be discarded, as much as possible, as tending to augment the reverberatory power, and as having the effect, moreover, to collect and throw the sound in masses in different points, instead of allowing its equal diffusion throughout the whole apartment.

The quadrangular form is not liable to the objections above stated, but there is a greater lateral expansion and consequent loss of sound in a square room than in one of the same area whose length is greater than its width; hence, in a room of the latter shape, a given sound will be conveyed to all parts of it with greater force than in the former case.

There are other objections, also, to this figure, which will be alluded to hereafter.

It is considered by many that, in a *small* room, the shape is of little or no consequence, as regards the sound, inasmuch as the ear, (say they,) cannot appreciate its defects. This is, no doubt, true in a room whose greatest diameter does not exceed fifty-five feet, so far as direct reflection is concerned; but, as we have already observed, in the case of the recitation rooms at Girard college, which come inside of these measurements, the reverberation may yet be very great.

Our Melodeon is imperfectly ellipsoidal in shape, with smooth walls and ceilings. Its length, width and height are, respectively,  $11\frac{3}{4}$ , 57 and 35 feet. In the centre of the ceiling, which is flat, is an immense dome whose diameter at the opening is thirty-three feet. When moderately filled, as at the Musical Fund Society's rehearsals, the reverberation, as we have found by repeated experiments, is from two to two and a half seconds, a condition which is fatal to the distinct utterance of passages in music of even moderate rapidity.

The three most successful concert rooms in England are rectangular and oblong in figure, with rectilinear walls, joined by a coving of moderate extent to a flat ceiling.

The PROPORTIONS, as well as the form of a music room, are not a matter of indifference. We have already noticed the tendency of one vibrating body or medium to throw another, in contact or in its immediate vicinity, into a similar state of vibration. In this way the oscillations of the contained air of a room, communicated to its walls, produce therein a sympathetic vibration, which will be more or less perfect according as the structure of these walls, their sub-divisions and general relations of length, width and height approximate to the acoustic conditions required. From this comes *resonance*, as we understand, the existence of which, to a considerable extent, in some rooms gives to the voice that peculiar bril-

liancy and resilient power which every singer must have noticed.

Mr. Gardiner long since suggested the observance of some definite form and proportions in the construction of music rooms. He recommended the figure of two cubes as a model. In this he derived his ideas from observation in the old cathedrals of Europe, which, he found, most approximated to this form, and were among the finest music rooms in existence. More recently, also, Mr. J. Scott Russell has advocated the use of aliquot parts of some common multiple, for the proportions, in length, width and height, of speaking and concert rooms, though upon what grounds we do not find distinctly stated.\*

Our own belief is that we are to look for the explanation of these requirements simply to the phenomena exhibited in the vibration of musical strings and pipes.

Says Mr. Herschel:

A cord, although vibrating freely, may yet have any number of points equally distributed at aliquot parts of its whole length, which never leave the axis, and between which the vibrating portions are equal and similar. Such points of rest are called *nodes* or *nodal points*; the intermediate portions which vibrate are termed *ventral segments*.

In illustration of this, says Prof. Pierce, in his able elementary treatise on sound:

If the string of a violin or violoncello, while maintained in vibration by the action of the bow, be lightly touched with the finger, or a feather, exactly in the middle, or at one third of its length, it will not cease to vibrate, but its vibrations will be diminished in extent and increased in frequency, and a note will become audible, fainter but much more acute than the original, or as it is termed the fundamental note of the string, and corresponding in the former case to a double, in the latter to a triple rapidity of vibration. If a small piece of light paper, cut into the form of an inverted V, be set astride on the string, it will be violently agitated, and, probably, thrown off when placed in the middle of a ventral segment, while at a node it will ride quietly as if the string were (as it really is at those points,) at perfect rest. The sounds thus produced are termed *harmonics*.

But if a string, in the act of vibration, be touched at any other than these nodal points, its vibrations will be immediately confused and clogged. Precisely thus, in our view, in the case of the walls of an apartment. Here the whole extent of the wall, enclosing the four sides, may be regarded in the light of a vibrating string; and the angles of the wall should come in the points, required by the harmonic subdivision of the vibrating surface, which we have just seen must be placed at aliquot parts of its entire length. These angles would then mark the nodal points or points of rest. And following out this reasoning, we would go still further and suggest that all the necessary breakages by pillars, pilasters, doors and windows, should correspond with the nodal points in the wall, so as thus to interfere as little as possible with the free vibration of the whole or its parts.

A room thus constructed will possess distinctly its key note, which every public speaker will find it to his comfort to seek out and regard. U.

\* The proportions of the Boston Music Hall, now just completed, are in accordance with Mr. Russell's views in this respect, being in length, width and height, respectively, 130, 78, and 65 feet.

Music is a prophecy of what life is to be; the rainbow of promise translated out of seeing into hearing.

#### Gleanings from recent German Musical Periodicals.

We find the following interesting account of the fate of Mozart's original score of *Figaro's Hochzeit* (Marriage of Figaro) in the *Neue Zeitschrift für Musik*, published at Leipsic. It is contained in a communication to that periodical from Herr Volkmar Schurig of Dresden.

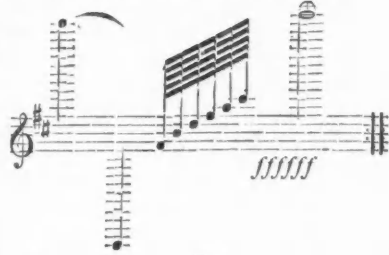
"An actor, named Schickedanz, purchased this score at the sale of Mozart's effects, after his death, towards the end of 1791. He was, as is supposed, the director of a wandering company of players, with whom, taking of course the score with him, he visited the town of Schuseberg, lying among the *Erzgebirge*, or Ore-Mountains, of Saxony. In this place, at the time, a musical society was in successful operation, which had a library consisting of some two hundred great works, and by purchase of Schickedanz added *Figaro's Hochzeit* to the number. This was about the year 1800. Ten years later the society was dissolved and its archives distributed among the persons then composing the officers, and for a long space Mozart's score seemed entirely forgotten. At length the former members of the society concluded to dispose of its property, and some part was sold, some given away. In this manner a school teacher in Schuseberg, by the name of Müller, obtained the *Figaro*, which he afterwards sold to the town musician of the neighboring village of Aue. In 1848, this gentleman, Herr Schurig, gave it to his son, the correspondent above mentioned, who is ready to show it to any admirer of Mozart at his residence in Dresden. The Italian text is written by Mozart's own hand; but the German words, together with two pages of accompanied recitative in the third Act, are by that of another.

MLE. MARIE WIECK. We some time since (Vol. I. No. 17) published part of a letter of the father of the celebrated Clara Wieck, now Clara Schumann, in which the success of another daughter as a pianist is spoken of. We have just met with a notice of her three concerts in Dresden last winter, which is worth translating, as a specimen of the programmes on such occasions abroad and as showing the powers of that very young lady:

"After the ice of the concert season had been broken here by the Historic Concerts of the Theatrical Corps, followed in quick succession the following concerts and soirées. Thus it happened that the genuine Chamber and Concert music found a friend in Miss Wieck, who gave three soirées, in which she in her well known superb manner brought to hearing the following piano-forte compositions:—the Concerto in G minor, with orchestral accompaniment, by Mendelssohn; the first movement of the Sonata, opus 106, and the Sonata op. 57, by Beethoven; the quintet in E♭ major by Schumann and the quartet in G minor by Mozart. Of minor compositions, Variations in E♭ major by Handel; Fugue in C♯ major by Bach; movement from a Sonata by Scarlatti; jig in G major by Mozart; Minuets by Haydn and Mozart; Grand Polonaise in E♭ and Moment Capricieux by C. M. Von Weber; Dead March, Study in G♭, Mazurka in F♯ minor and Nottarno in E♭ by Chopin; and finally pieces from the *salon* by Kullok and Schullhoff. The smaller pieces were so selected and arranged in such order as to form 'a character-

istic succession of illustrations of the history of music and piano forte playing, which however lost what was truly peculiar, as the artist, as in case of Mozart's jig, though playing the music, gave it neither in his musical style nor in that of the piano-forte playing of his time. Of her assistants in these concerts, are worthy of note Fraulein Anna Classig of Leipzig, who appeared in some praiseworthy vocal efforts, and Herr Carl Eisner, Russian Chamber musician, the unsurpassable hornist. The performance of Beethoven's overture to King Stephen by the orchestra of Herr Kunze at the first concert was worthy of praise, while on the other hand the orchestral accompaniments to the solos left much to be desired."

*Kladderadatsch*, a Berlin periodical of the *Punch* order, gives the following as Meyerbeer's last vocal composition for Soprano:



The following, though from rather an old paper (*Neue Zeitschrift für Musik*, April 2nd,) may perhaps be interesting:

"A violinist, named Remenyi, a Hungarian by birth, is exciting in Paris much attention. He was a friend and constant companion of Górgey, with him in all his campaigns, and was in the habit of exciting his countrymen by playing national melodies, and of chasing the clouds from the brow of the General by his tones. After Górgey, however, at the head of 40,000 brave troops, surrendered to the Russians, the artist tore himself from his former friend and now wanders homeless through the world with no friend but his violin."

For Dwight's Journal of Music.

#### A Hint about Music Halls.

MR. EDITOR: Your correspondent on the subject of "Acoustic Architecture," has given us much that is interesting as regards the "medium" of sound, but it is to be hoped he has much more to say in respect to the building itself. For while the medium must always be such common air as is good to breathe, the structure itself may admit of very great variety of material and shape. In the mean time, I have thought that a fact which once fell under my observation, might be worthy of consideration, as furnishing some hints of importance toward the right shape of a music hall.

A church, somewhat long and narrow, was enlarged by building on at the rear or end opposite the organ loft, what is commonly called a T; this addition, or T, being a good deal longer than the church itself, a trifle deeper, and some five or six feet higher, and arched overhead, as was also the original building. The new part being entirely finished, the temporary partition between the old and new was pulled down, and lo! the result:—Suddenly, the poor old organ, hitherto so "harsh and crude," flowed forth in

strains so æolian, so "dulcet and harmonious," that if certain stars did not "shoot madly from their spheres," we at least had sound reason for being much better contented to keep our seats.

And now for the inference. As the figure of the swan or duck suggests the model of the ship, so should the trumpet, suggest that of the music hall. That is, the orchestra or choir should be placed at the small end of a room, which, starting from the same, should expand on every side, and terminate trumpet or bell-mouthed. Let not this seem whimsical or impracticable, for it is not so much a theory, as the suggestion of actual experience.

Your correspondent of the "Diary" favors this view, by his instance of the good effect of a choir placed at the end of a long hall; and I am sorry, in return for so good a hint, to think how his scheme, for making harmony depend upon the position of the seats, is about to be, in a great measure, swallowed up in this of your humble servant's.

Again, the reason why those singing in theatres, from the stage towards the house, produce so good an effect, may be perhaps now better understood, by observing that their *position* is, so to speak, bell-mouthed. That is, the volume of air upon which they act, may be called bell-shaped, or be said to bear a strong resemblance to the horn or speaking trumpet, they standing at the mouth-piece of the same.

But the chief argument in its favor, and which must of course be the strongest in any case, is, that reverberation is completely obviated. That detestable sensation so common in every rectangular hall, is unknown in a building thus constructed. And this too, whether the seats are filled or not. Whether it be that the sound is spent, or that it has the right play; and whether it is to be desired for sound, an outlet, or a right direction, one, or both, might perhaps be a subject for further consideration. If the general idea has now been made clear enough to be understood, I must leave it to better scholars and draughtsmen to develop and apply it as it deserves.

LEGATO.

Nov. 10th, 1852.

## Correspondence.

### New York Correspondence.

FIRST CONCERT OF THE PHILHARMONIC SOCIETY.

NEW YORK, NOV. 15, 1852.

DEAR DWIGHT: "The Symphony of Beethoven depends wholly on its last movement for what applause it obtains; the rest is eccentric without being amusing, and laborious without effect." Thus wrote the critic of a London musical periodical, at a time when Beethoven's Eighth Symphony was still new.

"The Symphony of Beethoven in F is one of those very original works which puzzle on a first hearing, become better understood after a second and third, and I thoroughly satisfy on a fourth. The company seemed enchanted by the whole of it, and, *una voce*, encored the second movement, an *allegro scherzando* in B $\flat$ ."

And thus wrote the same critic a few years later. The last sentence will apply as well to the performance of the Symphony by our Philharmonic Saturday evening, as it did to its production by the London Philharmonic in 1832.

How much of one's own pleasure at a concert depends upon his fellow auditors! And Saturday evening it was good to be there—in Niblo's saloon. The room is small, not admitting more than 700 or 800 auditors, I judge; but these—with one unlucky exception, whose loud talking was hissed down, thank heaven!—gave themselves heart and soul to the music, and showed that they fully appreciated the master of masters, as his thoughts were conveyed to us by the superb performance of that fine orchestra.

The concert opened with the Symphony, and every bar added to my astonishment at the terms in which one of our musical reporters last winter ventured to characterize this magnificent work. "Unworthy of its author!" Is 'Twelfth Night,' or 'As You Like It,' unworthy of Shakspeare because the one is not like 'Lear,' nor the other like 'Hamlet?' The Symphony in F is as much Beethoven, as that in D or that in C minor. The difference is in the subject. If the C minor Symphony is the master's interpretation of all that is awful and gloomy in the struggles of the human mind in view of the highest mysteries of existence, that in F is a no less masterly exponent of the highest cheerfulness, of the brightest joys, the sunniest hours of life. See how at the very opening, in the first bar, he strikes at once into the most delicious bit of melody for a theme—one worthy of Haydn himself. Throughout the whole movement the same thought appears and disappears, now peeping out here, now winking at us there, delicate as Ariel when inspiring the oboe, putting on a comic clumsiness in the basses, and going through as many shapes as Proteus himself, as it passes from one instrument to another. The *Allegro Scherzando*!—was there ever anything more playful? Haydn himself never surpassed it; and, with the exception of the *Andante* of his first Symphony, I have never heard anything of Beethoven's, which so continually recalls Father Haydn to mind as this movement of the No. VIII. Yet when it was written, the composer had not heard a note of Haydn's music for years. Moreover, he had struck out and carried to perfection his own original style. It could not have been an imitation. How can we then account for the resemblance, but on the theory that true musicians express similar emotions in similar language? There is a joyous and brilliant work of Mozart's with a movement quite like this in its general form and effect.

The Minuet is Beethoven in every note, and the trio for horns is ravishing; but alas, it requires *hornists*! Here we had them. The close was a fit crown to the work. If the *Pastorale* breathes in every note the tranquil delights of the woods and fields and running waters in May and June, the Eighth paints the brilliant sunshine of midsummer and the merry Harvest time.

The next instrumental piece was the first movement of Hummel's Concerto, in B minor, the piano-forte by Mr. Timm. How finely that gentleman plays you need not be told. The deeply melancholy character of the music was admirably conveyed in the performance of both pianist and orchestra, and was doubly effective from its contrast to the Symphony.

The Second part of the Concert opened with Gade's overture, entitled "Reminiscences of Osian," in A minor. Gade's compositions are fast becoming favorites, wherever a good orchestra is

to be found. They are all imbued with that same spirit, which Longfellow has so deeply infused into many of his compositions—the spirit of the old Sagas and Runes. His music breathes the free air of the North, the loneliness of the unploughed ocean, the dim shadowy grandeur of the Scandinavian mythology. His overture: "In the Highlands," and one of his symphonies, which I have heard, as well as these "Souvenirs of Ossian," are fine specimens of his style. They are all of the highest romantic character, and in the very spirit of Mendelssohn. Grandeur of thought, a noble breadth in the themes, and the freshness of an original nature characterize them. The one under consideration is very beautiful indeed, and reminds one of the "Fingal's Cave" Overture.

Niels W. Gade is now but thirty-four years old. Heaven grant him a long career! He is a Copenhagen by birth, and first made himself known in Germany as a violin virtuoso. The estimation in which he is held may be judged from the fact, that he was appointed to succeed Mendelssohn as conductor of the Gewandhaus concerts at Leipsic. During the troubles of 1848 he returned to Denmark, but I learn that for two or three years past he has again been performing the duties of his appointment. As the mantle of Elijah fell upon his successor, so does the mantle of Mendelssohn seem to have fallen to some extent upon Gade.

A trio, Variations upon a theme from "Joseph," performed upon two violins and a violoncello by Messrs. Noll, Reyer and Eichhorn, was received with applause. The concert closed with the Overture to Litoff's *Robespierre*, which I am told is a fine work, but did not hear it.

The vocal pieces were performed by two young German ladies, Fraulein Minna and Louisa Tournay. They sang a couple of duets by Mendelssohn, the "Voyager's Song" and the "May bells and the Flowers," two gems, exquisitely. The *O luce di quest' anima*, from Donizetti, by Fraulein Minna, was very coldly received. German songs are plainly their forte.

Now, who can explain the phenomenon, that the performance of such music, by such an orchestra, in a city of half a million of inhabitants, should, in the eleventh year of the society's existence, draw an audience only large enough to fill that comparatively small saloon? However, there is consolation to an auditor in the thought that the select few who do attend, are one in their appreciation and love of the loftiest and noblest in music.

A. W. T.

### Our Leipsic Correspondence.

THE GEWANDHAUS CONCERTS — SCHUMANN — BEETHOVEN'S SYMPHONIES — HERR LAUB — SPOHR — GADE — AN ORCHESTRA REHEARSAL AND A LESSON FOR HORN-PLAYERS.

LEIPSIC, Oct. 24th, 1852.

It may not be uninteresting to you and your good readers, to hear something of the musical doings in this atmosphere, at the opening of the season. The fame of the "Gewandhaus Concerts" has already reached you, and to be assured that the excellently trained orchestra of that institution still retains its perfection, and delights the musical world with its interpretation of the master spirits, will not perhaps be unwelcome to your ears. The season has commenced with unusual brilliancy, and from the prospect thus

held out, we who are looking with increased hope for the remainder thereof, may justly consider ourselves no small objects of envy to those who cannot participate in the same pleasure.

The former Director (Capellmeister Rietz) having retired, and the baton being resigned into the hands of Ferdinand David, the eminent violinist, some little anxiety was felt, not from any doubt of the abilities of the latter, but from the fact that any new director, be he who he may, has not that perfect control over an orchestra, which is held by one with whom they are familiar; the peculiar turn of his wand, and the expression of his eye have not the magnetic influence which is exercised by an old friend. David's loss, too, as first violin was to be regretted. However, apprehensions proved groundless; father and son seemed very soon to understand each other, and to enter with right good will into the work before them.

The first concert, which took place about three weeks since, commenced with the overture to "Genoveva," by Robert Schumann, a composer, upon whose merits, as is usually the case, the world seems unable to agree. Like every other author in the full tide of his career, he has his friends and his foes; nor is it safe, particularly for a young critic, to predict as to the precise stand he is to take in the eyes of our posterity, in the ranks of musical authors. As for myself, I cannot deny having received unmitigated pleasure from many of his works, and from none more than this overture. That he is not a favorite with the public generally, is no less true. There is a peculiar rhythm, and a sort of feverish restlessness that render many of his passages and melodies unintelligible. As a proof of this, the opera, for which this overture was written, was represented two or three years since in Leipsic, to one or two lamentable audiences, and has not been touched since. The music of the opera I do not hesitate to pronounce charming, being full of energy, abounding in bits of exquisite melody, and scored in the most masterly and brilliant manner. But enough of "Genoveva."

As is usual, the space between the overture and the symphony, (the *alpha* and the *omega* of the programme,) was filled with solo performances, for which department a *cantatrice* from the Dresden opera, Mile. Bury, and a harpist from London had been engaged. The former is rather a pleasing singer, possessing, however, no very great power, nor a very high degree of perfection in execution. The lower tones of her voice were the best. She sang an Italian aria of Weber's, not one of his best productions, and, strange to say, a cavatina from "Ernani." I was present at every concert of the last season, and as Verdi did not once make his appearance throughout, I formed the conclusion to my great delight, that it was against all rules of the Institution to admit him. It seems, however, that such is not the case and that no opportunity is denied the fair *débutantes* of the "Gewandhaus" of displaying their brilliancy and powers, let them select whatever composer they may. The harpist, Mr. Thomas, executed the duties of his humble sphere, in the shape of two fantasias upon Italian melodies, in the most exemplary manner, sweeping the strings of his instrument with unwonted rapidity, rushing three or four times from top to bottom and back again almost in as many seconds, and illustrating to the best of his ability the fact

that this instrument, admirably adapted to the accompaniment of a lady's voice in the parlor, has no effect in a concert room. He did his duty, and was amply repaid therefor by most rapturous applause.

The concert closed, as it should, with breathings of the immortal Beethoven, the Symphony in A. Of the work itself, let me be silent; of the manner in which it was rendered, I will say a word or two. It is in these symphonies that the "Gewandhaus" orchestra is most at home, and displays its perfection to the best advantage. Having been drilled in them for years, they are almost able, as I heard one of their number remark, "to play them from memory and without rehearsal." Their precision, particularly in the stringed instruments, was wonderfully exemplified. I was particularly struck in the first movement with the *contrabasses*; they seemed to feel most sensibly the marvellous eloquence Beethoven had thrown into their part, and the delightful privilege he had given them of handling so beautifully the graceful and stately figure which forms the theme of the movement. That wonderful *pianissimo* effect in the commencement of the second part of the movement was admirably given by them. The wailing of the 'cellos, too, in the Andante was an instance of the perfection of the stringed instruments. The Scherzo, one of the grandest relics of the mighty genius, seem to call forth all the energies of the orchestra, and how could it fail to do so? It is at this point that the greatest intensity of feeling is excited, and the soul thrills with the inspiration of the work to the farthest stretch of enthusiasm, so that one is almost in too great a frenzy to listen to or perform the Finale with the steadiness it requires.

But I am imperceptibly led on to a discussion of the composition, notwithstanding my promise to preserve a religious silence thereupon. I must pass on to other wonders. The second concert, with the exception of the Symphony, was more brilliant than the first, commencing with that gorgeous overture of Weber's, "Euryanthe." I wondered while listening to it, that it was not oftener played. Though perhaps not equal to the world-renowned "Der Freyschütz," or the no less admired "Oberon," it is still a glorious relic of this delightful composer, and one does not hear enough of it. The same *prima donna* appeared as at the first concert, and with rather a better selection. She gave the aria from Haydn's "Creation," ("With verdure clad,") very delightfully; also a cavatina from "Puritani." A gem of the concert was Mendelssohn's violin concerto, beautifully and artistically played by a violinist from Prague, Herr Laub. Though I had heard it the former season played by David, yet my enjoyment on this occasion did not suffer in the least. The artist is quite young, of not more than twenty years, though he displayed the ease and purity of tone of an experienced *virtuoso*. The composition itself has all the characteristic vigor and energy of the composer, and may rank among his greatest works. The same artist also played a *Fantasia* of Vieuxtemps.

The Symphony was the *Weihe der Töne* ("Consecration of Tones") of Spohr. This is well known in America, and needs therefore little commentary. It is truly a delicious composition, in which the most pleasing ideas are treated with all the skill that science can produce. Spohr

may perhaps be styled the most learned writer that exists; and a work of this kind, in which was to be described the application of musical tone to every human emotion and pursuit, was perhaps safest in the hands of one who seems to have carried his researches into every corner of the science, and bestowed his ample talents upon every species of composition that the art possesses. It may be a question, however, whether at times there is not too much learning displayed in Spohr's music. One tires of those rich harmonies and never ceasing modulations, which invariably produce a cloyed sensation, and have a diminished effect the more they are repeated.

The third concert, though less effective than the other two, still had its beauties. An Overture (*Les Abencerrages*) from the delightful pen of Cherubini! Why is it that one hears so little of this dear old master? It is a mystery that no one seems able to solve, and which every musician wonders at, after hearing one of his works. In America he seems as yet entirely unknown, but it is to be hoped his productions will soon be rescued from oblivion. A new overture of Gade, *Im Hochland*, ("In the Highlands"), also gave great pleasure. The Scotch character was finely portrayed throughout. The vocal part consisted of an aria from Mozart's "Figaro," and a song of Schubert, sung by the basso of the Leipsic Theatre. Beethoven's Concerto for Piano in G was very nicely played by a young lady of the Conservatoire, who wanted, however, the requisite power to give its due effect. Finally, we had Schumann's Symphony in B flat, admirably performed by the incomparable orchestra. I will conclude as I began, that it is not for me to pronounce upon the absolute merits or demerits of the composer, where there exists so much contention. I will only say, personally I derived great pleasure from it. Before concluding, I would like to mention a little incident that took place at one of the rehearsals at which I was present, merely to illustrate the hearty good will and whole-souled feeling with which a German musician does his duty; nor is it only a duty with him, but a true pleasure. A passage occurred in the overture of Schumann which presented some difficulty for the horns, and to which the *Concertmeister* desired a peculiar effect to be given. After causing them to repeat the passage many times while the rest of the orchestra were waiting, to which they submitted with perfect good nature, he at length suffered them to go on, expressing, however, his doubts as to its entire success on the following evening. To my great delight, I saw the hornists remaining after the rehearsal when everybody had left the room, and heard them commence to practice their two bars with earnest determination and perseverance. I was struck with the contrast to what I had often seen in America, where a musician, after being made to repeat a phrase once or twice, takes offence, refuses to go on, perhaps goes out of the orchestra, and on the evening of performance, whether from indifference or intentional malice, renders the passage worse than ever. Such things should not be allowed, and are, I am sorry to say, one of the evil consequences of rehearsals *a la grand concert*.

But I fear having trespassed upon your patience, and taken too much space in your *Journal*, and shall take leave for the present, promising further accounts of our doings hereafter.

J. C. D. P.

For Dwight's Journal of Music.

### From my Diary. No. IX.

NEW YORK, Nov. 1. Bang, bang, bang! If they would only *play* their drums instead of beating the unhappy sheep-skin at this monstrous rate, 'twould do. Here for the last three weeks, what with parades, and target-shootings, and firemen's processions, and whig turnouts, and democratic meetings, all with their bands, marching up and down these narrow streets, it has been a perfect pandemonium to a nervous man. I never heard it so anywhere else. But here the whole art and mystery of drumming seems to be explained in Macbeth's recipe, "Lay on, Macduff!"

Pound, pound, pound! one continual, incessant din; or if a moment's cessation occurs, it is only to take breath, and get strength for a still fiercer onslaught. Try to listen to the melody played by the wind instruments! you might as well listen to a song in Bedlam. Though oftentimes one hears no note of the music amid the noise and confusion of the crowded streets, the lusty blows of these sledge-hammer men are never so happily disposed of. Thank fortune! the time is about over for these displays. No matter who is elected to-morrow, all the drums of one party will be laid at rest.

Hark! there it is again, away down street just turning the corner. Bang, bang, bang! pound, pound, pound! as hollow and dead between the lofty walls which line the street, as was the pounding on the barrel of new cider, when I was a boy—nay, less musical. There it comes—just as ever—not a note—or rather, only here and there a note of the music to be heard; and, bless me, I'll warrant that it is the big one, which requires two men to carry it, and is only pounded on one end, that the pounder may pound the more ponderously—yes, 'tis so!

Pound, pound, pound! slam-bang!—I can't stand it—here it comes—'twill soon be by. What?—stopping directly under our window!—Farewell, friends, I am going—going—

Would that I had strength to finish this curs—

[Note by a friend.—"Cursory jotting" was to have closed the sentence, but at this point the "Diarist" collapsed— which the drums did not, more 's the pity!]

"Mr. Balfe is in Berlin, and it is rumored that he will be the director of the Italian opera in that capital." So say the English papers. The last Italian opera in that city dragged out a miserable existence, kept alive mainly by the munificence of one or two noblemen, until last winter, when, if I am rightly informed, it was given up entirely. Balfe had better save his money than engage in such a speculation.

Speaking of Balfe, this is the way a writer spoke of him as long ago as 1831.

"This young man, (an Irishman by birth,) if all we have heard of him be true, is a real musical genius. After making a kind of *debut* some years ago, as a juvenile violin player, at a theatrical benefit, we have heard that, led by his enthusiastic love for the art, he made his way to Italy *on foot*. In that country he met with patronage which enabled him to enter on a course of study; and his inclination, and a fine bass voice, led him to cultivate, especially, composition and singing. About three years ago, he returned for a short time to London, and we heard him in private sing a cavatina of his own composition, which, though rather Rossini-ish, was very creditable to his abilities as a composer; and the great scene of Assur, in the second act of *Semiramide*, in a style that his acknowledged prototype, Lablache, need not have been ashamed of. His voice was a bass of two octaves' compass, from F to F; and he possessed much energy of manner and great flexibility of execution."

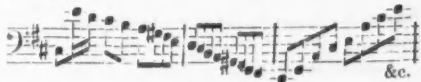
The above was a note to the following Musical Report from Piacenza. "Two foreign artists, Mlle. Josephine Noël-Fabre, and an Englishman of the name of William Balfe, are great favorites here at present. (Feb. 1831.) The applause which they obtained in *La Gazza Ladra* and *Mitilda Shabran*, recently given here, was very flattering."

Nov. 2. The following anecdote illustrates happily how a good composer sets about his work when writing for the voice. The anecdote is authentic.

Weber, when in London, was engaged to write a song for that excellent singer, Miss Stephens, the words from

Lalla Rookh. In order to ensure the proper effect in the music to be composed, he considered it necessary to read the whole poem, and render himself master, not only of the meaning of the lines he was to set to music, considered by themselves, but of their meaning as illustrated by their situation in, and connection with, the general story, before he committed a note to paper.

Also the following. The celebrated German bass singer, Fischer, for whom Mozart wrote the part of Sarastro in the *Zeuberflöte*, and Osmin in the *Seraglio*, had a voice of wonderful extent. At the same time his was the legitimate tone of a bass, firm and round, and his execution smoother than was then usual with voices of his calibre. In Winter's *Maria von Montalban*, there is a song written for him which contains the following passage:



[Please correct a date in the last number of the "Diary." The elder Miss Davies died in 1792, not in 1772, as the *Journal* prints it, to my dismay.]

## Dwight's Journal of Music.

BOSTON, NOV. 20, 1852.

### The Boston Music Hall—its Favorable Site—Execution of the Design.

II.

In our last we traced the rise and progress of the enterprise down to the point at which it was fairly committed into the hands of the architect and builders. A brief account of the execution of the design will complete this history. We are more anxious just here that our statements should be perfectly authentic, than that they should compose an interesting article. Especially, since there have been various and contradictory distributions of credit in the matter, in newspapers and in common talk, we have taken pains to be able to give the names of all the various parties who have, in their several departments, contributed by their invention or their labor to the grand result. That result we shall not yet describe, nor say how far it justifies the hopes of its projectors. We find it hard to blend description of the full-blown flower, with such dry details of the manner in which the plant was raised. The time for that has not yet come. This evening, for the first time, will our Music Hall be whole; the scene we shall this evening witness will be something to inspire description. Next week we will attempt a strictly unprofessional spectators' and auditors' description of the Hall; we will record the *effect* of the realized design, with any comments which may then occur. We name the builders now; to-night their work itself shall praise them, more fully and more justly, than we could do it in anticipation. We hope then to *record* the success of our new hall, instead of now showing why it should succeed.

One word, however, in passing, of the site selected. This was the vacant lot of ground, formerly known as the "Bumstead Estate," situated midway between Tremont and Washington, and between Winter and Bromfield streets, together with a small estate adjoining it on the south-west, containing 16,642 square feet. Together they form a parallelogram extending from the foot of Bumstead Place to within 110 feet of Winter street, and from the Marlboro' Chapel to the foot of Hamilton Place. This position is retired, and at the same time central and con-

venient of access, having ready approach from three different streets. A right of way has been secured for carriages to pass through Bumstead Place and thence into Bromfield street, leaving visitors at the northern entrance of the building. From Winter street a passage-way, 15 feet wide and 110 feet long, conducts to the southern entrance.

The following statements are made on the authority of the architect himself, whose ingenuity in adapting a most irregular polygon of land, bounded by some thirty sides, to the harmonious proportions of the building as it stands, (and that with an economy that left no foot of ground unoccupied,) demands our admiration, no less than the design itself artistically viewed.

As soon as the plans of the substructure were prepared, and the contract for its construction signed, Mr. Snell left for England to acquire further information with reference to music halls. He submitted his design to Mr. J. Scott Russell, Dr. Faraday and others. The former suggested an alteration in the end gallery, which has been deepened according to his advice. During the absence of the architect the foundations were laid and the works carried on under the direction of his former pupil, Mr. B. F. Dwight, now established as an architect in this city, who had assisted him in the design.

Mr. Alpheus C. Morse was engaged by the architect as his assistant in the early part of this year, and in the exercise of his refined taste he has materially aided him in perfecting the beauty of the interior, especially in the colored decorations.

Dr. Morrill Wyman, of Cambridge, has arranged the system of ventilation and heating. His well-established reputation for science and skill ensures the comfort of visitors in this particular. The contractors for the painting, gilding and glazing, are Messrs. W. F. Goodwin and T. D. Morris; and they have reason to be proud of their work. The ornamental modellings for the plastering and the carving have been executed with much artistic skill by Messrs. Gahery and Gendrot.

The contractors for the Masons' work were Messrs. Standish and Woodbury, whose energetic management enabled them to complete their contract one month before the time allowed in the specification.

For the rest of the works, eight builders were invited to compete, but six refused to contract under the condition imposed, "that the whole work was to be completed in one hundred and fifty days from the time the masons had prepared the walls for the erection of the roof." Mr. Francis Standish and Mr. F. W. R. Emery, however, sent in estimates; and that of the latter, being the lower, was accepted. Mr. Emery has conducted the various works in his department with such excellent management, that they were finished in a highly satisfactory manner thirty days earlier than the appointed period.

Messrs. P. and T. Kelley executed the Plasterers' work, Messrs. Smith and Felton the Iron work and Messrs. Swift and Robinson the Joiners' work and the Organ Screen. The Furnaces, &c., are supplied by Messrs. Stimpson, and the Gas fitting by Messrs. Turner & Co.

The question of the seats was one which received considerable attention. Several designs were submitted, and after much discussion the

model exhibited by Mr. A. H. Allen was chosen, and his estimate accepted. An unavoidable disappointment in the receipt of materials from Europe has rendered necessary the use of coverings for the seats on the hall floor, which are different from those intended in the general system of the coloring.

#### MME. SONTAG'S CONCERTS.

Since our last record, which included only the first of these delightful evenings, it has been one uninterrupted musical orgy here in Boston:—too much really for the nerves of the most insatiate music-lover. To the seven brilliant entertainments given by Mme. Sontag, (including the two absurdly called "full dress rehearsals" on the mornings of the first and last,) must be added rehearsals, public, semi-public and private, of our own societies; to-night comes the grand opening of the Music Hall; tomorrow night the Handel and Haydn Society, assisted by Mme. Sontag; and already are announced two more "full dress" rehearsals by our Musical Fund and Education Societies, the first of the "Germania" series, and, we dare say, before this gets read, as many more. However, we make no complaint, lest we draw down on us an *argumentum ad hominem* and an allusion to the richly deserved plight of Goethe's Magician's Apprentice, inasmuch as we have had our share in summoning up the musical spirits, that now threaten to drown us out with everlasting buckets full of harmony. It surely is an evidence of growing esteem for the art divine, and we rejoice in the over-full cup of public blessing. But for the journalist, who is expected to be in it all, counting, reporting, weighing every shining drop, it threatens to require a new set of nerves to stand the excitement of so much, and several extra brains and pairs of hands to do the recollecting and the writing. We shall not attempt therefore an orderly review of the four programmes which Mme. Sontag has presented since our last. Could we but happily succeed in stating the general impression and result upon our mind, we should feel our duty discharged in the premises.

First then, as to voice, we find that we had even underrated the Sontag of 1852. In quality, especially in the medium register, its tones have grown upon us continually by their pure, sweet, penetrating, sympathetic character. In power, too, it has more than once proved adequate to great, as well as graceful, delicate expression. Above all, we felt this last time, in the air from Handel's opera: *Lascia ch'io pianga*, which was all sung in broad, full, simple, lofty style, without warbling and without ornament. In truth we liked it better than any other effort of the Sontag. (Rich, too, without ceasing to be Handelian, was the orchestration of the piece by Meyerbeer.) It was rather in power of endurance that the full voice revealed any weakness. By consummate skill she could intersperse here and there amid the finer warblings a few glorious and far-reaching notes, which gave the sense of power only enriched by that of contrast. But in a piece like "With verdure clad," so admirably commenced and in a voice and style so suited to the music, there was a slight dullness and sense of effort in the large and elaborate passages towards the end. So in the Scena from *Der Freyschütz*, so perfect in the prayer, and particularly in the following

recitative, where her tones grew absolutely sombre with the thoughts of night and the wind creeping through the forest, there lacked the brilliancy which we have heard and always wish to hear in the rapturous finale.

We do not know that anything can be added to what we have said, on the score of execution. It seems as nearly perfect, in all but sustained power and brilliancy, as we can expect ever to witness. She reigns supreme in every species of embellishment; so much so that variation pieces, such as that by Rodé, Alary's "Polka Aria," the "Music Lesson," &c., seem to be her peculiar element. Only we realized, what has been said of her elsewhere, that not every note in some of those swift *roulades* and *arpeggios* was distinctly audible; but while the first and last note of the figure stood out clear and bright, the intervening tones seemed scarcely whispered. It was not that the whole thing was not perfectly done, but that it failed to report its doing fully to the ear. Finer perhaps in sentiment, these feats of vocal flexibility had not the ease and absence of all sign of effort that the same things had in Alboni. The charm was somewhat disturbed by the workings of the face; indeed in no singer have we noticed such continual modification of the embouchure, (such as rounding the lips in almost to a whistle sometimes,) in the production of different kinds of tone. Yet one soon ceased to regard this in the general sweetness and refinement of expression both to sight and hearing.

Of course an artist like Mme. Sontag is mistress of all styles of music, as the variety in these five programmes has abundantly shown. Yet she is not equally mistress of all. There is a certain style which is peculiarly her own, which plainly dictates her preferences in her selections, and which she skilfully impresses more or less upon whatever kinds she sings. It is the highly, delicately embellished style, suffused always with a certain soft and moderate vein of sentiment, which lends a gentle fragrance to the vocal flowers, and whose sweetness adds to the fascination of the playful *espièglerie* in which she indulges so happily in *Il Barbiere*, and in ballads like "Within a mile of Edinboro," one of her happiest efforts. She wins and delights, rather than moves and inspires her audiences. She rules the hour by charm, by fascination, rather than by power, either of passion or of intellect. Her music is more a refining than an exalting and inspiring influence. We are charmed by the beauty of the voice, we marvel at her never-failing and consummate skill, we are fascinated by her perfect grace, which in her person corresponds entirely with her music; but the electric thrill of lofty, spiritual emotion passes not through us with the subtle magic of her tones. An instance of the insufficiency of such a style was her rendering of that most pure, inspired and perfect melody of Mozart's, *Deh vieni non tardar*:—a melody that should be sacred against all alteration and embellishment. Sontag covered it with ornament, indeed, but quite another thing from that that flowed spontaneously from the soul of Mozart. Remember the perfect simplicity and purity with which Jenny Lind gave it, lifting you without effort into the serene, pure, heavenly azure, where the ecstasy of love becomes so calm with its own fulness, which is the meaning of the music, and for all arts of expression only lengthening out a

high tone now and then with such a liquid sweetness that it seemed to melt away into the celestial Infinite.

We are aware that we have not kept strictly to the topic of style, but have anticipated what belongs to the head of sentiment. There is sentiment in all the singing, even in the variation warbling of Mme. Sontag. It is sweet and gentle and refined sentiment. And yet it must be owned to be of rather a conventional and domestic stamp. The only instance in which we remember her to have opened any very deep vein of sentiment, was in that *Freyschütz* music, where the music fairly took possession of her. But for the most part, it is such sentiment as that of the homely ballad of "Sweet Home," which she appears most heartily to render,—a kind of sentiment, which has its value, which is to many the moral beautiful almost, but in which a very deep and earnest soul would starve for means of utterance. Indeed the pervading sentiment or spirit of the Sontag singing is that, which to an earnest music-lover, (one for instance who has drunk more from the deep wells of Handel and of Beethoven than from Donizetti), does not perpetually renew its charm. Its beauty outlives its vitality. Never ceasing to be beautiful, it does cease to satisfy. Or rather, while it may satisfy the critic, it does not satisfy the soul. It is not great singing, measuring by spiritual altitude, it is great only by the measure of perfection in its kind. We find that it can satiate us, like sweet-smelling flowers and the lustre of rare gems. Admiring, praising without stint, each evening, we have grown faint with beauty and have longed for genius, for the all-renewing energy, to give us again a fresh sense of life. We had that in the Lind. And strange to say, we had it there in the very hour of Sontag's triumphs, in the form of a mere child, by instinct, as it were, addressing the most ideal imaginations of us all through the mechanical medium of bow and strings. Little Paul Jullien stood there, like a providential sign, to let us know where art and talent leave off, and where genius and inspiration begin. Our space is filled, and he shall be a text by himself.

**Musical Intelligence.**

**Local.**

THE BOSTON MUSIC HALL, this evening, will be fifty baptized in music of the grand old masters, and of the great moderns too, and through the ministration of our societies, who have all volunteered, together with ALBONI and her aids. The first sounds will be the overture to the "Magic Flute," that overture which in Europe has opened many a tuneful festival, and which, in its whole meaning, seems a sort of summons and initiation into the magic world of harmony. But read the programme in another column, and abstain from going and hearing, if you can. The sale of tickets up to the time we write has been quite brisk, and the rehearsals have created strong assurance of the fine acoustic qualities of the hall.

THE STABAT MATER of Rossini will be glorified to-morrow evening, in the new Hall, by the enterprise of our old "Handel and Haydn Society," who have secured such singers as Mme. SONTAG, Mlle. LEHMANN, POZZOLINI, BADIALI and ROCCO, with the Germania Orchestra, ECKERT for conductor. Sontag will also sing "I know that my Redeemer liveth."

MUSICAL FUND AND EDUCATION SOCIETIES. We are glad to see, amid the deluge of music from without, that our own societies also are moving. On Monday afternoon the Fund Society gives a "full dress rehearsal" at the new Hall (See advertisement). How grandly the old Fifth Symphony will sound there, when it has already

made enchanted places, first of the old Odeon, then of the Melodeon and then of the Tremont Temple!

In the evening of the same day, another rehearsal, when, with assistance of the Education Society, parts of the "Messiah" will be given, and at a price that will enable all to hear.

A fortnight from to-night the regular series of Fund concerts will commence. Secure your tickets at once.

MR. OTTO DRESEL. The lovers of such music as only genius has composed for the piano-forte, can ask for nothing choicer in that line, than the monthly entertainments offered by this artist. Look at the model programme in another column. Each time a Sonata of Beethoven, a number of the exquisite reveries of Chopin, a classical trio with string instruments, and some choice little German *Lieder*. Mr. D. selects a Trio of his own for the first time, not out of vain complacency, but simply by way of his credentials, to show that he is not merely a performer, but a musician and an artist.

MADAME SIEDENBURG, of whom all the European musical papers speak so highly, has been engaged by the Germania Musical Society. She is said to be a most charming singer, and her past success is proof enough that she will be most cordially received by a Boston audience. She has been giving concerts with Ole Bull about one year ago in all the large cities of Europe, and has everywhere caused the greatest admiration. She is engaged for Madame Sontag's opera in New York, and we have to thank the gentlemanly manager of this distinguished lady for her appearance here, as she was bound by agreement, not to appear publicly before the commencement of the opera, and it is merely to favor the Germanians, that he consents to her present debut.

MR. ALFRED JAEEL. We cordially give place to the following, for we know how well this fleet-fingered pianist can play classical music.

"Perceiving from the advertisements of the Germania Musical Society that Mr. ALFRED JAEEL is going to remain in Boston during the coming winter, several ladies who are very fond of classical music, would request Mr. Jaell to give us during the season, some classical *Soirées Musicales* at Mr. Chickering's rooms, or any other suitable saloon. We hope he will not refuse, and have from fear he will not see these lines, sent them to several of our papers."

LISBON. Letters from the Portuguese capital dwell on the *furor* produced at the Italian Opera by the *debuts* of Mme. Castellan as *Amina*, and of Mr. Swift, the English tenor, as *Elvino*, in the *Somnambula*. Mr. Swift has only been in London as a concert-singer, with a very sympathetic tenor voice. He was a pupil of Signor Schira, who has had the good fortune to have had Miss Louisa Pyne and Mario studying under him.

**Advertisements.**

**THE MUSICAL FUND SOCIETY**

RESPECTFULLY inform their patrons that their PUBLIC PERFORMANCES will commence at the

**NEW MUSIC HALL,**

On MONDAY, November 22d, in the AFTERNOON, commencing at 3 o'clock. There will be a Full Dress Rehearsal, consisting of

**INSTRUMENTAL MUSIC.**

**PROGRAMME.**

- 1. Grand Symphony, No. 5, (C minor)—Allegro—Andante con Moto—Scherzo—Finale Maestoso, Beethoven
  - 2. Overture, Weber
  - 3. Solo—(Corno Anglaise)—Hungarian Melody, with Variations—Signor De Ribas.
  - 4. Quartette—Concertante—Violins—Messrs. Suck, Eichler, Weiss, and Endres.
  - 5. Solo—Flute—Mr. E. Lehmann.
  - 6. Overture—(by request)—*Le Roi d'Yvetot*, Adam
- Single Admission, 25 cents. Subscribers will be admitted as usual.

In the EVENING, commencing at 7 1/2 o'clock, there will be a Full Dress Rehearsal, consisting of SACRED MUSIC, for which

**THE MUSICAL EDUCATION SOCIETY**

have kindly volunteered their services, to perform Selections from Handel's Oratorio, "The Messiah." The Solos by Miss EMMA WENTWORTH, Miss ABBY O. TAYLOR, Miss MARY T. WEBB, Miss SARAH HUMPHREY, Mr. A. ARTHURSON, and Mr. J. C. WOODMAN. Accompanied by a Select Orchestra from the Musical Fund Society. Admittance to the Evening Performance, 25 cents. Tickets at Music Stores, &c.

The Course of Evening Concerts by the Musical Fund Society, will commence on SATURDAY EVENING, the 4th of December. Six Concerts in the Series. Admission 5¢. Per order, JOS. N. PERCIE, Sec'y.

**Boston Music Hall.**

**MADAME SONTAG'S**

First and Only appearance this Season in a GRAND ORATORIO AND SACRED CONCERT.

THE public are respectfully informed that MADAME HENRIETTE SONTAG and the HANDEL AND HAYDN SOCIETY will give, on

SUNDAY EVENING, NOVEMBER 21,

AT THE BOSTON MUSIC HALL, ROSSINI'S ORATORIO, "STABAT MATER."

PRECEDED BY A

**GRAND SACRED CONCERT.**

On which occasion they will be assisted by

Mlle. CAROLINE LEHMANN,

SIGNOR BADIALI,

SIGNOR POZZOLINI,

SIGNOR ROCCO, and the

GERMANIA MUSICAL SOCIETY,

largely augmented.

**PROGRAMME.**

**PART I.**

- 1. Overture to Stabat Mater, . . . . . Mercadante  
By the combined Orchestras.
- 2. Prayer of the Dying, . . . . . Donizetti  
Signor CÉSARE BADIALI.
- 3. Chorus—Glory to God, . . . . . Handel  
HANDEL AND HAYDN SOCIETY.
- 4. I know that my Redeemer liveth, . . . . . Handel  
Madame Henriette Sontag.

**PART II.**

Rossini's Grand Oratorio of STABAT MATER.

- 1. Introduction and Quartette.  
Madame Henriette Sontag,  
Mlle. LEHMANN, Sigs. BADIALI, POZZOLINI, and ROCCO.
- 2. Aria—Cujus Animam.  
Signor POZZOLINI.
- 3. Duett—Soprano and Contralto.  
Mme. Sontag and Mlle. Lehmann.
- 4. Aria—Pro peccatis.  
Signor BADIALI.
- 5. Quartette—Sanctus Mater.  
Madame Henriette Sontag,  
Mlle. LEHMANN, Sigs. BADIALI and ROCCO.
- 6. Cavatina—Faci ut portem.  
Mademoiselle LEHMANN.
- 7. Aria—Inflammatus.  
Madame Henriette Sontag.
- 8. Quartette—Quando corpus.  
Madame Henriette Sontag,  
Mlle. LEHMANN, Sigs. BADIALI and POZZOLINI.
- 9. Finale—Fuga.  
HANDEL AND HAYDN SOCIETY.

Conductor, . . . . . CARL ECKERT.  
Leader, . . . . . MR. BERGMANN.

Prices of Secured Seats—TWO DOLLARS and ONE DOLLAR. To be had on Saturday at the Music Store of Mr. Wade, 197 Washington Street; on Sunday at the Tremont House, and in the evening at the door.

Notice.—The front seats in the First Balcony, and the middle seats (400) in the Parquette, will be sold at \$2; to all other parts of the Hall, \$1.

Doors open at 6 1/2; Concert to commence at 7 1/2.

**The First Subscription Concert**

OF THE

GERMANIA MUSICAL SOCIETY, takes place on Saturday, November 27th, at the NEW MUSIC HALL,

ASSISTED BY

Madame ELISE SIEDENBURG, Prima Soprano from the Opera of the Grand Duke of Mecklenberg Schwerin;

Herr E. KLEIN,

From the Academy of Music in Amsterdam;

ALFRED JAEEL, and

Madame CAROLINE BANDT, Pianist.

Single Tickets, 50 cents each. For sale at Messrs. Reed's, Ditson's and Wade's, three days previous.

Subscribers will please call for their Tickets at Mr. E. H. Wade's. No Subscription Tickets issued after the 27th inst.

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